

Burlington Fine Arts Club.

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1883.

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PICTURES, DRAWINGS,  
DESIGNS AND STUDIES

BY THE LATE

DANTE GABRIEL ROSSETTI.

BORN 1828; DIED 1882.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

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METCHIM & SON, 20, PARLIAMENT STREET, S.W.,  
AND 32, CLEMENT'S LANE, E.C.

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\* Those who have an asterisk before their names are Members of the Club.





## DANTE GABRIEL ROSSETTI.

**D**ANTE GABRIEL ROSSETTI, whose Paintings and Drawings are here for the first time collected together, concurrently with the selection shown at the Royal Academy, was born in London on the 12th May, 1828. He was the eldest son of the Italian Patriot, Gabriele Rossetti, who found refuge in England in the dark time of his country's oppression under Ferdinand of Naples, and of his wife, Frances Polidori, a daughter of Signor Polidori, Secretary to Alfieri, and sister to the Dr. Polidori who travelled with Lord Byron.

Rossetti was never himself in Italy, but, whilst always claiming his birthright as an Englishman, he inherited to the full the passionate fervour and ardent temperament of the South, combined with a mystic imagination, the conjoint influences of which resulted in Poems and Pictures which mark a new departure in Art.

As the intellectual energy of England at the period of Chaucer, and again at that magnificent era of genius, the time of Shakespeare,

Spenser and Bacon, has been shown to have been largely influenced by Italian feeling and literature, so again the renewed interest in Art which marks the latter half of the present century may be due in more ways than are at present recognised to the influence of Rossetti.

From the age of eighteen Rossetti attended for some time the school at the Royal Academy. He painted at this time, 1847, the interesting portrait of his father here exhibited (No. 11,) his first Oil Picture.

He did not, however, find congenial the teaching then given in the schools, and abandoned them for the studio of Ford Madox Brown, his senior by some seven years, who had received his artistic training abroad. Towards this artist the young Rossetti was especially attracted by the fine dramatic qualities shown in the Cartoons which the former had recently exhibited for the proposed decorations of the Houses of Parliament at Westminster.

But Rossetti's mind and temperament were too original to admit of his following in the footsteps of any master, and he soon attracted round himself a band of young and ardent comrades, with whom he formed, partly in earnest protest against the conventions and commonplace of the art then prevalent, but partly also in the spirit of humorous defiance characteristic of youth, the celebrated pre-Raphaelite Brotherhood.

This fraternity consisted of Dante Gabriel Rossetti, his brother

William M. Rossetti, J. E. Millais, W. Holman Hunt, T. Woolner, F. G. Stephens, and James Collinson.

In 1850 their views were brought before the world in "The Germ," a Monthly Magazine, of which the existence was only prolonged through four numbers. It contained, though with some crudity, much that was of sterling value, and is now eagerly sought for by collectors.

The same movement found further expression in the "Oxford and Cambridge Magazine," which lasted through 1856, and had the valuable help of Edward Burne Jones, William Morris, and others.

Besides many Poems, Rossetti wrote for "The Germ" (under the title of "Hand and Soul") his story of Chiaro dell' Erma, a supposed Painter of Arezzo, in the 13th century, to whom the Vision, that was his Soul, thus speaks :—

" Chiaro, Servant of God, take now thine Art unto thee, and  
" paint me thus, as I am, to know me, weak as I am, and in the  
" weeds of this time; only with eyes which seek out labour, and  
" with a faith, not learned, yet jealous of prayer. Do this; so shall  
" thy soul stand before thee always, and perplex thee no  
" more."

This is the spirit in which were produced the earlier works now shown.

Somewhat later the influence of northern chivalry became strong upon Rossetti; and the *Morte d'Arthur* and other romances gave him subjects for several powerful drawings, technically incomplete in some respects, but full of imaginative power, and glowing with glorious colour. Several of these were painted for his friend William Morris, who wrote to them the poems afterwards collected in the volume "*The Defence of Guinevere*," dedicated to Rossetti in 1858.

See Nos. 14, 18, 26, and 39.

But Dante and his circle held still the chief place in Rossetti's thoughts. In 1849-50 he designed the triptych of "*Dante and Beatrice*," of which the original sketch is here shown, (No. 33,) with studies and replicas of other parts, (Nos. 60 and 66, and 144, 146, 147,) and again in 1855 the noticeable water-colour drawing, "*Dante's Vision of the Death of Beatrice*," which attracted so much admiration when shown at a small Exhibition held in 1857, at Russell Place, Fitzroy Square, and which was the subject of an enthusiastic article by Mr. Vernon Lushington in the "*Oxford and Cambridge Magazine*," p. 479. See No. 32.

Rossetti afterwards, in 1870, repeated this subject, with variations in his grander and later manner. This was his largest oil picture, and now belongs to the Walker Art Gallery in Liverpool; it is exhibited at present at the Royal Academy.

He painted another version of this his favorite subject, in 1878, for Mr. W. Graham, to which he added a predella. This is now here exhibited (No. 85),\* and should be compared with No. 32.

The subject is taken from the *Vita Nuova* of Dante (translated in Rossetti's "Early Italian Poems," 1861, pp. 261-272) :—

"Then Love spoke thus : 'Now all shall be made clear ;  
Come and behold our Lady where she lies.'  
These idle fantasies  
Then carried me to see my Lady dead,  
And when I entered,  
Ladies I saw with a veil covering her ;  
And with her was such very humbleness,  
That she appeared to say, I am at peace."

As characteristic work of this time, attention may also be directed to No. 36, "St. George and the Princess Sabra," and to No. 38, *Hesterna Rosa*.

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\* This picture may not be obtainable at the date of opening the Exhibition, but is expected to be shown on and after the 20th January.

Rossetti was now living at Blackfriars, in chambers overlooking the Thames, in a house since pulled down during the construction of the Embankment.

Here, in 1860, he married ; but in little more than a year he had, in February, 1862, the sorrow to lose his wife ; and he shortly afterwards removed to Cheyne Walk, Chelsea, where he chiefly resided for the rest of his life.

The next ten years mark a great change and advance in his art. The early influences, with their enthusiasms, and also the early shortcomings, had largely passed away. The other members of the pre-Raphaelite brotherhood were also of too individual genius to remain long in a common band, and had gone their several ways, with what result the world has seen. Rossetti himself now began to paint pictures on a somewhat larger scale than heretofore, and to make for them those fine preparatory drawings in crayon, so many of which are collected in the present exhibition.

The early asceticism and the later efforts to represent violent action and emotion had gone by, and in their place the pomp of life and a large and luxurious type of female beauty were rendered again and again. The mystic and spiritual elements are, however, never lacking.

“Lilith” is shown in her seductive beauty but the accompanying sonnet closes with her “strangling golden hair.”

The “Arch of Life” encompasses Sibylla Palmifera—but as well as Love—Death, Terror and Mystery are her immediate surroundings; and in the “Venus Verticordia” the Dart is given as well as the Apple.

But most often his choice of a type of beauty is one of mystic intensity, sorrowful, and as if filled with thoughts of a far-away land.

This found its appropriate expression in Pictures of “Proserpine” and “Pandora.” The former, and Studies for both these Pictures are now here, in Nos. 86, 81, 92, and 78.

In 1870, Rossetti was prevailed upon to collect and publish the Poems, which had long been the delight of his friends, and this was followed by another volume in 1881, when he also re-cast the contents of the earlier volume, and made several additions.

It is unnecessary here to refer further to the facts of Rossetti’s life, which of late years became very secluded. He possessed the faculty of calling forth in a most unusual degree the admiration and personal affection of his friends, and found in their congenial companionship all the relaxation he cared for from the pursuit of his Art. He declined on principle to exhibit his pictures, and they

found ready purchasers in his own circle, of which his rich and full nature and dominating energy necessarily made him the centre.

He died at Birchington-on-Sea, whilst staying at a house of his life-long friend John Seddon, on Easter Day last, 9th April, 1882, and the sorrow of his loss is too recent and severe, for one who felt honoured by his friendship, to attempt now any estimate of his art and career, for which, indeed, this is not a fitting opportunity.

For this, the admirers of Rossetti await the work on which his faithful friend, Mr. Theodore Watts, is known to be engaged, but which will not probably appear for some time to come. In the meanwhile, those interested in the poet-painter may find some account of his last years, when he was sadly broken in health, in the "Recollections" of Mr. T. H. Caine, besides a much fuller account by Mr. William Sharp, in a volume entitled, "Dante Gabriel Rossetti: a Record and a Study," which contains appreciative notices of his chief pictures, and an interesting and nearly complete list of his works, with their dates and the names of the present possessors. This list has been of great service in the formation of the collection here exhibited. Mr. F. G. Stephens, the companion of Rossetti's early days, and his friend to the last, also promises a biography, from which much interesting detail and criticism may be anticipated.

Rossetti's art-work is now for the first time before the world in its completeness, for judgment and appreciation. Many of the Pictures and Drawings in the present Collection were considered by the Artist himself to be among his best works.

It may be permitted in conclusion to remark, in gratitude to his memory, that, so far as such things can be said to be due to the influence of individual minds when necessarily concurrent influences are at work, the revival of poetic art which we now see around is mainly due to the work of two men—John Ruskin and Dante Gabriel Rossetti.

H. VIRTUE TEBBS.

BURLINGTON FINE ARTS CLUB,  
*January, 1883.*





## CATALOGUE.

\* \* \* The measurements throughout are given in inches.

In the Notes, "r." and "l." refer to the right and left of the Pictures as seen by the spectator, save as regards direction of faces or figures, which are given in their natural relation.

In the references appended to each entry, "S." succeeded by a number relates to the picture's corresponding number in the Catalogue of the Artist's works supplementary to Mr. William Sharp's "Dante Gabriel Rossetti: a Record and a Study."

### No. 1 "FOUND."

Early study for the oil picture now at the Academy, and still unfinished, the latter in the Royal Academy Catalogue being wrongly dated as 1882. The picture was begun as early as 1853.

Monogram and date in lower l.c.

Inscribed in gold letters on the base of the frame, "I remember thee—the kindness of thy youth, and the love of thy betrothal."—JEREM. ii, 2. (marg.) and lower, in black, "Found."

The following sonnet was written for the subject, and will be found amongst the *Ballads and Sonnets* :—

#### FOUND.

"There is a budding morrow in midnight ;"  
So sang our Keats, our English nightingale ;  
And here, as lamps across the bridge turn pale  
In London's smokeless resurrection-light,  
Dark breaks to dawn. But o'er the deadly blight  
Of love deflowered and sorrow of none avail  
Which makes this man gasp and this woman quail,  
Can day from darkness ever again take flight ?

Ah ! gave not these two hearts their mutual pledge  
Under one mantle, sheltered 'neath the hedge  
In gloaming eourtship ? And, O God ! to-day  
He only knows he holds her ;—but what part  
Can life now take ? She eries in her locked heart,  
"Leave me—I do not know you—go away !"

Pen and Ink.

1853.

(S. 393.) Size, 8 by  $7\frac{1}{4}$ .

*Lent by Col. W. Gillum.*

## No. 2 THE LABORATORY.

(Ancien Régime.)

“In this devil’s smithy,

Which is the poison to poison her, prithee?”—*Robert Browning*.The point chosen for illustration is that when the heroine of the poem gives up  
her jewels in payment to the alchemist for poison for her rival.

This is the artist’s first water colour drawing.

Water Colour.

1849.

(S. 6.) Size, 7 $\frac{1}{2}$  by 9 $\frac{1}{2}$ .

Lent by Wm. Bell Scott, Esq.

## No. 3 THE ANNUNCIATION.

The Virgin, stooping, with half-upraised head, is bathing her feet in a rivulet.

The Dove is hovering over her head. The Angel, with arms outspread and  
wings crossed, has descended towards her amidst the trees. Inscribed on  
frame by the Artist, “My beloved is mine, and I am his: he feedeth among  
the lilies”; “Hail, thou that art highly favoured: blessed art thou among  
women.”

Water Colour (unfinished).

1852.

(S. 17.) Size, 14 $\frac{1}{8}$  by 9 $\frac{3}{4}$ .

Lent by George P. Boyce, Esq.

## No. 4 PORTRAIT OF MISS SIDDALL.

Afterwards the artist’s wife.

Seated on the ground. Nearly full face. Grey dress and green background.

“July 18—55” in lower l.c.

Water Colour.

1855.

(S. 387.) Size, 6 $\frac{7}{8}$  by 6.

Lent by H. T. Wells, Esq., R.A.

## No. 5 PORTRAIT OF THE ARTIST’S WIFE.

Head turned to l., leaning on folded hands. Green background.

Water Colour.

1861.

(S. 385). Size, 7 $\frac{1}{8}$  by 6 $\frac{3}{4}$ .

Lent by H. T. Wells, Esq., R.A.

## No. 6 DANTE'S MEETING WITH BEATRICE.

Beatrice and her companions in blue dresses with green robes. Other processional figures. On the r., leaning against a porch, is Dante, clad in red, with a dark hood. Behind Dante and the friend who holds his arm, is a fresco, with white angels on a blue ground. In l. foreground, corner of a vineyard, with grape cutters.

Water Colour.

1849.

(S. 384.) Size,  $13\frac{3}{4}$  by  $16\frac{5}{8}$ .*Lent by H. T. Wells, Esq., R.A.*

## No. 7 THE TWO MOTHERS.

A Mother holding her child before a Madonna and Child. See No. 12.

Oil.

1852.

(S. 18.) Size,  $12\frac{1}{8}$  by  $10\frac{1}{8}$ .*Lent by Jas. F. Hutton, Esq.*

## No. 8 ST. CATHERINE.

A Mediæval Artist painting from a Lady a full length picture of St. Catherine with accessories; other figures in background.

The only oil picture painted between 1853 and 1858.

Oil.

1857.

(S. 346.) Size,  $13\frac{5}{8}$  by  $9\frac{3}{8}$ .*Lent by J. G. Kershaw, Esq.*

## No. 9 SMALL UPRIGHT FEMALE FIGURE IN RED.

(Venetian Costume.)

Inscribed "Dante Rossetti, Fece in Londra, 1850."

Artist's second Water Colour.

Water Colour.

1850.

(S. 7.) Size,  $9\frac{5}{8}$  by  $4\frac{1}{4}$ .*Lent by Ford Madox Brown, Esq.*

## No. 10 FEMALE FIGURE SINGING TO A LUTE.

Full length, with mediæval head dress. Study, in yellow.

Water Colour

1853.

Size,  $8\frac{7}{8}$  by  $4\frac{1}{8}$ .*Lent by Mrs. Constance Churchill.*

No. 11 PORTRAIT OF PROFESSOR GABRIELE ROSSETTI. (Ætat 64.)  
The Father of the Artist.

This is the Painter's first Oil Picture.  
Oil on Canvas.

1847.

(S. 1.) Size, 21½ by 17½.

*Lent by W. M. Rossetti, Esq.*

No. 12 THE QUEEN'S PAGE.

“Hist!” said Kate, the Queen.  
But, ‘O,’ said the maiden, binding her tresses,  
‘It’s only a page that carols unseen;  
Crumbling your hounds their messes,  
Fitting your hawks their jesses.’”

*Pippa Passes.—ROBERT BROWNING.*

This drawing is not included in Mr. Sharp's list, but is the original in water colour from which afterwards Rossetti began a large painting in oil, subsequently destroyed; a portion, however, was preserved in Mr. Hutton's “Two Mothers” (No. 7). See Mr. Sharp's volume, p. 146, and his catalogue, Nos. 18 and 26.

Water Colour.

1851.

Size 12 by 22½.

*Lent by the Hon. Mrs. Spring Rice.*

No. 13 PAOLO AND FRANCESCA.

Finished study for the Triptych, belonging to Mr. J. Leathart; not a different design as mentioned in Mr. Sharp's list. (S. Cat. Nos. 102, 103).

On centre in gold ground figures of Dante and Virgil; to l., Paolo and Francesca embracing; to r., figures of Paolo and Francesca floating in Inferno, background of flames. Compare with No. 17.

Inscribed above, “O Lasso,” and below—

“Quanti dolci pensier, quanto disio  
Menò costoro al doloroso passo!”

*Il Purgatorio, C. V.*

Water Colour.

Ante 1862.

(S. 102.) Size, 9½ by 17½.

*Lent by Geo. Rae, Esq.*

## No. 14 MORTE D'ARTHUR. CHAP. CXLIV.

Inscribed on base of frame:—"How Sir Launcelot was espied in the Queen's chamber, and how Sir Agravaine and Sir Mordred came with twelve knights to slay him." "D.G.R. (in monogram) Oxford 1857" in lower l.c.

Pen and Ink.

1857.

Size,  $13\frac{3}{4}$  by  $10\frac{1}{4}$ .*Lent by J. Anderson Rose, Esq.*

## No. 15 RUTH AND BOAZ.

Boaz is kissing the forehead of Ruth, and clasping her hands amidst the standing corn.

Water Colour.

1858.

(S. 353.) Size,  $12\frac{3}{8}$  by 7.*Lent by Mrs. Popplewell Pullen.*

## No. 16 "LA BELLE DAME SANS MERCY."

Inscribed in the lower r.c. (in monogram) "D.G.R. 1855." The musical notes G.D. in upper r.c.

The original of this subject in sepia (1848), belongs to Mr. J. A. R. Munro, and bears the following two verses by Keats inscribed upon it, a text differing from the published copy:—

"I met a lady in the wood,  
Most beautiful, a fairy's child;  
Her hair was long, her step was light,  
And her eyes were wild.

I walked with her in the green shade,  
And nothing else saw all day long,  
For sideways would she lean and sing  
A fairy's song."

Water Colour.

1855.

(S. 36.) Size,  $14\frac{7}{8}$  by  $6\frac{7}{8}$ .*Lent by Geo. P. Boyce, Esq.*

## No. 17 PAOLO AND FRANCESCA.

Study for the compartment of the Triptych No. 13.

Inscribed below design, on mount, "Dante G. Rossetti to his friend Alex : Munro."

Pencil.

1854.

Size,  $8\frac{7}{8}$  by  $6\frac{5}{8}$ .*Lent by J. A. R. Munro, Esq.*

## No. 18 THE TUNE OF SEVEN TOWERS.

See *Defence of Guenevere, &c.* W. Morris, p. 199.

Exhibited at Russell Place Gallery, 1857.

I am unhappy now,  
 I cannot tell you why ;  
 If you go, the priests and I in a row  
 Will pray that you may not die.  
 " Listen ! " said fair Yoland of the flowers,  
 " This is the the tune of Seven Towers."

Water Colour.

1857.

(S. 50.) Size,  $12\frac{3}{8}$  by  $14\frac{3}{8}$ .*Lent by Geo. Rae, Esq.*

## No. 19 LEAH AND RACHEL.

Rachel seated on the side of a well, against which Leah leans—Jacob walking in landscape background.

Water Colour.

1861.

(S. 92.) Size,  $13\frac{7}{8}$  by  $12\frac{3}{8}$ .*Lent by Miss Heaton (Leeds).*

## No. 20 THE MEETING OF DANTE AND BEATRICE IN THE PURGATORIO.

Inscribed on face of Drawing in l.c. "D. G. R." ; and on frame "Dante, Div. Com. Purg. xxx."

"Guardami ben, ben son, ben son, Beatrice."

The first Water Colour Drawing of which S. 68, in Oil, and 124, in Water Colour, are replicas. For the latter, see No. 150.

Dante, with hands upraised, stands weeping before Beatrice, who, accompanied by two Angels playing on musical instruments, unveils her face to him. Green landscape behind.

Water Colour.

1852.

(S. 16.) Size,  $11\frac{1}{2}$  by  $9\frac{1}{8}$ .*Lent by Geo. P. Boyce, Esq.*

## No. 21 TAURELLO'S FIRST SIGHT OF FORTUNE.

This Drawing, believed to be the sole illustration of Mr. Browning's Poem "Sordello," refers to a soliloquy of Taurello Salinguerra :—

" . . . . . That aloe, an he durst,  
Would climb! Just such a bloated sprawler first  
I noted in Messina's castle court  
The day I came, and Heinrich asked in sport  
If I would pledge my faith to win him back  
His right in Lombardy; for, "once bid pack  
Marauders," he continued, "in my stead  
You rule, Taurello!" and upon this head  
Laid the silk glove of Constance—I see her  
Too, mantled head to foot in miniver,  
Retrude following."

The scene is on the ramparts of the castle, at Messina, the city appears in the distance. Taurello, as a young man, holds a bow and receives from his dog an arrow, which, in playing with that animal, he has discharged. Henry, the King of the Romans (afterwards the Emperor Henry II.), is in the act of pinching the cheek of his guest with one hand, while he is about to receive with the other "the silk glove of Constance," which the Queen, herself, is drawing off in order that it may, according to the ancient mode of investiture, be laid upon the head of Taurello. Ecclin is in front of the group. Retrude, who became the first wife of Taurello, looks over the shoulder of Constance.

Inscribed on the mount in lower l.c. "Frederic G. Stephens, from his P. R. Brother—Dante G. Rossetti."

Pen and Ink.

C. 1848.

Size, 9 $\frac{7}{8}$  by 10 $\frac{1}{8}$ .

*Lent by F. G. Stephens, Esq.*

## No. 22 MY LADY GREENSLEEVES.

Single female figure kneeling and placing a green sleeve round her knight's helmet. Crest on helmet, a heart. General tone of drawing, golden. In background, four bars of the melody with the words—

"Greensleeves is my heart of gold,  
And who but my Lady Greensleeves!"

Water Colour.

1859.

(S. 357.) Size, 12 by 7.

*Lent by the Rev. Edward Hale.*

## No. 23 GOLDEN WATER.

Princess Parizade descending from the mountain, behind her the singing tree, the talking bird fluttering above her, and having in her arms the barrel containing the golden water. *Vide* "Arabian Nights," Story of the Two Sisters who were jealous of their younger sister. This was first purchased, with other works of Rossetti, by Mr. Ruskin, and given by him to the present possessor.

Water Colour.

1858.

(S. 63.) Size, 14½ by 7½.

*Lent by Mrs. Constance Churchill.*

## No. 24 HEAD OF CHRIST.

Profile to r. Nimbus behind head. Replica of the head in the drawing, "Mary Magdalene at the door of Simon the Pharisee." See No. 33a.

Water Colour and Oil.

1859.

(S. 72). Circle, 8½ dia.

*Lent by Moncure D. Conway, Esq.*

## No. 25 "BURD-ALANE."

¼ length. ¾ face to r. Woman leaning against a parapet. White and yellow head-dress. Spray of honeysuckles in left hand. Honeysuckle background. D.G.R. in monogram in lower l.c.

Oil.

1861.

(S. 84.) Size, 11½ by 12½.

*Lent by J. Leathart, Esq.*

## No. 26 CHAPEL BEFORE THE LISTS.

*Morte D'Arthur.*

The Lady (in the chapel) embracing the Knight whom she has helped to arm for the combat. The Lists in the background, with priests and heralds.

Water Colour.

1855.

(S. 38.) Size, 15½ by 16½.

*Lent by Geo. Rae, Esq.*

## No. 27 "THE SUN MAY SHINE AND WE BE COLD."

Girl, with clasped hands, sitting in a window niche. Inscribed on mount below design, "May /48. Dante G. Rossetti to his friend Alex. Munro."

Pen and Ink.

1848.

Size, 8 by 6 $\frac{1}{2}$ .

*Lent by J. A. R. Munro, Esq.*

## No. 28 HOW THEY MET THEMSELVES.

Replica, enlarged, of the original in black and white belonging to Mr. G. P. Boyce (S. Cat. 75).

Water Colour.

*Circa* 1864.

Size, 13 $\frac{1}{2}$  by 10 $\frac{5}{8}$ .

*Lent by J. Anderson Rose, Esq.*

## No. 29 MARY, VIRGIN, IN THE HOUSE OF JOHN ON THE NIGHT OF THE CRUCIFIXION.

Study for the picture. (S. Cat. 62.)

Inscribed "Dante Rossetti," in lower r.c.

Pencil.

1857.

Size, 9 $\frac{1}{8}$  by 8 $\frac{3}{4}$ .

*Lent by L. Jarvis, Esq.*

## No. 30 "THE MERCILESS LADY."

A youth is seated between his sweetheart and a fair interloper. He gazes, fascinated, at the face of the latter, who is accompanying her singing on a musical instrument, he, meanwhile, keeping hold of the hands of his true love. An outlook upon a green landscape behind.

Inscribed in lower r.c. in monogram, "D.G.R. 1865."

Water Colour.

1865.

(S. 145.) Size, 12 $\frac{3}{4}$  by 12.

*Lent by Geo. P. Boyce, Esq.*

## No. 31 HAMLET AND OPHELIA.

Inscribed on frame :—

HAMLET. I did love you once.

OPHELIA. Indeed, my lord, you made me believe so.

HAMLET. You should not have believed me ; for virtue cannot so inoculate our old stock, but we shall relish of it : I loved you not.

OPHELIA. I was the more deceived.

HAMLET. Get thee to a nunnery ; why would'st thou be a breeder of sinners ? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. What should such fellows as I do crawling between earth and heaven ?—*Act III., Sc. 1.*In gold :—“ Extol not thyself in the counsel of thine own heart, that thy soul be not torn in pieces ; Thou shalt eat up thy leaves, and lose thy fruit, and leave thyself as a dry tree.”—*ECCLESIASTICUS*, chap. vi.On back of seat is sculptured the Tree of Knowledge, with crowned serpent between two angels ; with inscription, *Eritis sicut deos scientes bonum et malum*. On miserere seat below, the figure of Uzzah fallen dead after touching the ark, inscribed *Uzzaus*.

Pen and Ink.

*Circa 1855.*(S. 35.) Size,  $12\frac{1}{8}$  by  $10\frac{1}{2}$ .*Lent by Colonel W. Gillum.*

## No. 32 DANTE'S DREAM AT THE TIME OF THE DEATH OF BEATRICE.

The subject is taken from the *Vita Nuova* of Dante.“ I seemed to look towards Heaven, and to behold a multitude of angels who were returning upwards, having before them an exceedingly white cloud. \* \* \* \* Then my heart, that was so full of love, said unto me, ‘ It is true that our lady lieth dead.’ And it seemed to me that I went to look upon the body wherein that blessed and most noble spirit had had its abiding place. And so strong was this idle imagining that it made me to behold my lady in death ; whose face certain ladies seem to be covering with a white veil, and who was so humble of her speech, that it was as though she said, ‘ I have attained to look on the beginning of peace.’ ”—*Rossetti's Early Italian Poets*, p. 267.

See also “ Introductory Notice,” p. 8-9, and compare with later version No. 85, and studies therefor, Nos. 144, 146, 147 ; also 60 and 66.

Water Colour.

*1855.*(S. 37). Size,  $18\frac{5}{8}$  by  $25\frac{3}{4}$ .*Lent by Miss Heaton (Leeds).*

## No. 33 "IL SALUTO DI BEATRICE."

In the r. compartment is represented Dante's famous meeting with Beatrice.

This has the monogram and date (1849) in lower l.c., and below the drawing the inscription, "E cui saluta Fà tremar lo core."

In the l. compartment is represented the meeting of Dante and Beatrice in Paradise. Monogram and date (1850) in lower l.c. Below the drawing the inscription, "Guardami ben; ben son, ben son, Beatrice."

Between the two compartments a youthful figure of Love, with down-turned torch in r. hand, and in l. a dial with the recorded date of the death of Beatrice. Above the head the date itself "9 Giugno, 1290;" above this are the words "Ita n'è BEATRICE in alto cielo," and below Love "Ed ha lasciato AMOR meco dolente." Titular inscription.

Pen and Ink.

1849 and 1850.

(S. 5.) Size,  $14\frac{3}{4}$  by  $25\frac{3}{4}$ .

Lent by Geo. Rae, Esq.

## No. 33a MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE.

Mary has left a festal procession, and is ascending by a sudden impulse the steps of the house where she sees Christ. Her lover has followed her and is trying to lure her back.

See sonnet in *Poems*, and compare with Nos. 136A and 24.

Photograph from Pen and Ink Drawing.

1858.

(S. 58.) Size, 12 by  $10\frac{1}{2}$ .

Lent by Mrs. Dalrymple.

## No. 34 FRANCESCA DA RIMINI.

(Dante's Inferno, c. v.)

Repetition of the subject in the left compartment of No. 13.

Water Colour.

1854.

(S. 30.) Size,  $15\frac{3}{4}$  by 13.

Lent by Wm. Graham, Esq.

## No. 35 CASSANDRA.

The Artist's own description is "The subject shows Cassandra prophesying among her kindred, as Hector leaves them for his last battle. They are on the platform of a fortress, from which the Trojan troops are marching out. Helen is arming Paris; Priam soothes Hecuba; and Andromache holds the child to her bosom."

See the two Sonnets on this picture in Rossetti's *Poems*, pp. 272-273.

Pen and Ink.

1861, retouched 1867.

(S. 83.) Size, 13 by  $18\frac{1}{4}$ .

Lent by Col. W. Gillum.

## No. 36 ST. GEORGE AND THE PRINCESS SABRA.

St. George, in a dalmatic, after the combat with the Dragon, washing his hands in his helmet held by the kneeling Princess whom he has released. Seen through the window is the procession carrying the slain Dragon.

Water Colour.

1862.

(S. 98.) Size, 15 $\frac{3}{4}$  by 13.

*Lent by Miss Heaton (Leeds).*

## No. 37 MICHAEL SCOTT'S WOOING.

Different from the larger design belonging to Mr. Trist, and now in the R. A. Inscribed in lower r.c. "D. G. R., 1853," to A. M., in monogram (Alexander Munro). Titular inscription in lower l.c.

Pen and Ink.

1853.

Size, 7 $\frac{1}{2}$  by 8 $\frac{1}{2}$ .

*Lent by J. A. R. Munro, Esq.*

## No. 38 HESTERNA ROSA.

The Artist's description is, "The scene represented is a pleasure tent, at the close of a night's revel, now growing to dawn. \* \* \* \* The effect is that of a lamplight interior towards dawn, when (or in twilight also) all objects seem purely and absolutely blue by the contrast with the warm light therein."

The original pen and ink design of this subject was made in 1851. (S. 14.)

Water Colour.

1865.

(S. 139.) Size, 10 $\frac{1}{2}$  by 14 $\frac{3}{4}$ .

*Lent by Fredk. Craven, Esq.*

## No. 39 FIGHT FOR A WOMAN. Morte D'Arthur.

Two Knights in a wood fighting for a woman, who crouches at the foot of a tree.

Water Colour.

*Circa 1865.*

(S. 146.) Size, 13 $\frac{1}{2}$  by 11.

*Lent by George Rae, Esq.*

## No. 40 REVERIE.

Inscribed on Scroll in upper l.c. "D.G.R. (in monogram) 1868."

A Lady seated, leaning her head on left hand.

Crayons.

1868.

(S. 187.) Size, 33 by 28.

*Lent by W. Theodore Watts, Esq.*

**No. 41 MRS. GABRIELE ROSSETTI.**

The Artist's mother.

Head and bust. Nearly full face. White cap on head.

Crayons.

(S. 282.) Size, 15½ by 12.

1875.

*Lent by Wm. Rossetti, Esq.*

**No. 42 PORTRAIT OF MRS. GABRIELE ROSSETTI.**

The Artist's mother.

Oil.

1866.

(Not in S. Cat.) Size, 29½ by 24½

*Lent by Mrs. Rossetti.*

**No. 43 MISS CHRISTINA G. ROSSETTI.**

Head and bust. ¾ profile to r.

Crayons.

1877.

(S. 281.) Size, 17 by 14.

*Lent by Wm. Rossetti, Esq.*

**No. 44 LADY SEATED NEAR A TABLE**

On which is a Glass Jar containing Roses. Hands together on lap. ¾ length.

Crayons.

1868.

(S. 180.) Size, 34¾ by 27 ¾. 1868.

*Lent by F. S. Ellis, Esq.*

**No. 45 "BELCOLORE."**

A golden haired Girl holding in her l. hand a rose-spray, a bud of which she is biting. Pearl necklace. Blue-green dress.

Inscribed on background "Belcolore," and (in monogram) "D. G. R. 1863."

Oil.

1863.

(Not in S. Cat.) Circle, 10½ dia.

*Lent by G. P. Boyce, Esq.*

**No. 46 FEMALE PORTRAIT.**

Head turned to r. Inscribed in lower r.c. "D.G.R." (in monogram) "1862." Ruddy hair, dark blue dress.

Oil on Canvas.

1862.

(S. 104.) Circle, 10-in. dia.

*Lent by Geo. Rae, Esq.*

## No. 47 LADY LILITH.

"The Thalmudists say that Adam had a wife called Lilis, before hee married Eve, and of her he begat nothing but diuils."—*Anatomy of Melancholy* (1624) p. 37.—BURTON.

"Lilith is, in the popular belief of the Hebrews, a female spectre in the shape of a finely dressed woman \* \* \*"—*Commentary on Isaiah*.—GESENIUS.

The following sonnet is inscribed on the frame, and differs slightly from the published text.

## LADY LILITH.

Of Adam's first wife, Lilith, it is told  
(The witch he loved before the gift of Eve,)  
That, ere the snake's, her sweet tongue could deceive,  
And her enchanted hair was the first gold.  
And still she sits, young while the earth is old,  
And, subtly of herself contemplative,  
Draws men to watch the bright net she can weave,  
Till heart and body and life are in its hold.  
Rose, foxglove, poppy are her flowers ; for where  
Is he not found, O Lilith, whom shed scent  
And soft-shed fingers and soft sleep shall snare?  
Lo ! as that youth's eyes burned at thine, so went  
Thy spell through him, and left his straight neck bent,  
And round his heart one strangling golden hair.

Oil.

1864.

(S. 131.) Size, 37½ by 32.

Lent by Frederick R. Leyland, Esq.

## No. 48 PORTRAIT OF MRS. J. A. HEATON.

Inscribed "Regina Cordium" on Scroll at bottom. Monogram D. G. R., and  
"Woodbank, November, 1861."

In upper r.c. E. M. H. in heart, 1861.

Oil.

1861.

(S. 187.) Size, 10½ by 8½.

Lent by J. A. Heaton, Esq.

## No. 49 PORTRAIT HEAD—MRS. VERNON LUSHINGTON.

$\frac{3}{4}$  face to r. Green background. Monogram and date to r.

Water Colour.

1865.

Oval. Size, 8½ by 7.

Lent by Vernon Lushington, Esq.

## No. 50 GIRL AT A LATTICE.

Long black hair falling on shoulders. Coral necklace. Lilac-spotted dress. In lower r.c. a blue and white jug containing Wall-flowers.

Inscribed on face in left hand c. (in monogram) "D. G. R. 1862."

Oil.

1862.

(S. 99.) Size, 12 by 12.

*Lent by G. P. Boyce, Esq.*

## No. 51 "THE LOVING CUP."

$\frac{3}{4}$  figure. Head inclined to right. Lake coloured dress, green veil. She is holding "The Loving Cup" in r. hand, and its lid in her left. Diapered lace back ground, and four golden Salvers thereupon. "D. G. R." (in monogram) "1867" in lower l.c.

Inscribed on frame at base:

"Douce nuit et joyeux jour,  
À chevalier de bel amour."

Water Colour.

1867.

(S. 170.) Size, 17 $\frac{1}{2}$  by 14 $\frac{3}{4}$ .

*Lent by A. S. Stevenson, Esq.*

## No. 52 "A CHRISTMAS CAROL."

Girl (half length) in Indian dress, playing on a musical instrument supported by green scarf twisted round her neck. Head upturned, face looking to r. Silver heart-shaped ornament with Madonna and child on flowered background. Inscribed on base of frame: "Here a maid, well apparelled, shall sing a song of Christ's birth, with the tune of Bululalow:"

"Jesus Christus hodie Natus est de Virgine."

*Winchester Mysteries.*

Oil.

1867.

(S. 336.) Size, 17 $\frac{1}{2}$  by 14 $\frac{3}{4}$ .

*Lent by Geo. Rae, Esq.*

## No. 53 PORTRAIT OF MRS. MORRIS.

$\frac{3}{4}$  length. Seated at a table, with a glass thereon filled with roses, and a book on which carnation rests. Inscribed at top of canvas: "Jane Morris, A. D. 1868. D. G. Rossetti pinxit. Coniuge clara poetâ, et præ-clarissima vultu, denique picturâ clara sit illa meâ!"

Oil.

1868.

(S. 240.) Size, 43 $\frac{1}{2}$  by 35 $\frac{1}{2}$ .*Lent by Wm. Morris, Esq.*

## No. 54 "WASHING HANDS."

The artist thus describes the design:—"This drawing \* \* \* represents the last stage of an unlucky love affair. The lady has gone behind the screen to wash her hands, and her lover has followed her there, and has still something to say; but she has made up her mind. \* \* \* \* \* It is all over, and she is washing her hands of it." Monogram and date in lower l.c.

Water Colour.

(August) 1865.

(S. 143.) Size, 17 $\frac{1}{4}$  by 14 $\frac{1}{4}$ .*Lent by Frederick Craven, Esq.*

## No. 55 LADY LILITH.

Reduced replica of No. 47. Different face. Monogram and date in lower l.c. The same sonnet as quoted to No. 47 is inscribed on the frame above and below.

Water Colour.

1867.

(S. 171.) Size, 20 $\frac{1}{2}$  by 16.*Lent by A. S. Stevenson, Esq.*

## No. 56 "JOLI CŒUR."

Bust showing hands. Head to left. "D.G.R. (in monogram) 1867," in upper r.c. "Joli Cœur" inscribed in upper l.c.

Oil.

1867.

(S. 163.) Size, 14 $\frac{1}{2}$  by 12.*Lent by W. A. Turner, Esq.*

## No. 57 ANDROMEDA.

Head and bust inclined downward to r. Monogram and date in upper r.c.

Crayons. 1867.  
(S. 158.) Size,  $21\frac{3}{8}$  by  $20\frac{1}{2}$ .

*Lent by F. R. Leyland, Esq.*

## No. 58 PORTRAIT OF MRS. WM. ROSSETTI.

Head turned to right. Rose in hair. Inscribed with monogram in lower l.c., and "1874" in lower r.c.

Crayons. 1874.  
(S. 242.) Size, 21 by 16.

*Lent by Wm. Rossetti, Esq.*

## No. 59 PORTRAIT OF MRS. H. VIRTUE TEBBS.

Head to left. Inscribed with monogram and date in lower r.c.

Crayons. 1870.  
(S. 205.) Size,  $24\frac{3}{4}$  by 19.

*Lent by H. Virtue Tebbs, Esq.*

## No. 60 STUDY OF A FEMALE HEAD.

Study for one of the pall-bearing ladies in "Dante's Dream,"  
Half profile to r. Monogram and date in lower l.c.

Crayons. 1870.  
(S. 207.) Size, 18 by 15.

*Lent by Clarence E. Fry, Esq.*

## No. 61 PORTRAIT OF MRS. AGLAIA CORONIO.

Head and bust.  $\frac{3}{4}$  face, turned to l. White dress. Monogram and date in upper r.c.

Crayons. 1870.  
(S. 209.) Size,  $20\frac{3}{4}$  by  $17\frac{1}{2}$ .

*Lent by Constantine A. Ionides, Esq.*

## No. 62 HEAD OF MISS JANE MORRIS.

Face turned to l. Eyes looking downward. Monogram and date in lower r.c.

Crayons.

1871.

Size, 17 $\frac{1}{2}$  by 15 $\frac{1}{2}$ .*Lent by Wm. Morris, Esq.*

## No. 63 HEAD OF MISS MAY MORRIS.

 $\frac{3}{4}$  face to r. Monogram and date in lower r.c.

Crayons.

1871.

(S. 241.) Size 17 $\frac{1}{2}$  by 15 $\frac{1}{2}$ .*Lent by Wm. Morris, Esq.*

## No. 64 STUDY OF A HEAD.

 $\frac{3}{4}$  face downward to r. (No date.)

Crayons.

1868.

(S. 184.) Size, 19 $\frac{2}{3}$  by 14 $\frac{1}{2}$ .*Lent by Constantine A. Ionides, Esq.*

## No. 65 A MAGDALENE.

Head and neck. Head upturned,  $\frac{3}{4}$  face to l.

Crayons.

1876.

(S. 277.) Size, 16 by 12 $\frac{1}{2}$ .*Lent by George Rae, Esq.*

## No. 66 STUDY OF A FEMALE HEAD.

Study for one of the pall-bearing ladies in "Dante's Dream."

Head upturned. Face nearly profile, turned to l. Monogram and date in lower l.c.

Crayons.

1870.

(S. 208.) Size, 18 $\frac{1}{2}$  by 15 $\frac{1}{2}$ .*Lent by Clarence E. Fry, Esq.*

## No. 67 LA PIA.

Lady ( $\frac{3}{4}$  length) seated on a low castle wall, leaning on a parapet. Head and figure turned to r. Overhead the branches of a tree. The Maremme Marshes beyond. Head and hands in red chalk, accessories in blue. Different from the oil picture (S. Cat., 314).

Crayons.

*Circa* 1868.

(S. 188.) Size, 29 by 24.

*Lent by L. R. Valpy, Esq.*

## No. 68 LA DONNA COLL' BELLI MANI.

Sometimes called "Washing Hands," but quite different from No. 54.  
 $\frac{3}{4}$  figure, turned to l.

See two sonnets on this subject in Rossetti's "Ballads and Sonnets," 1881,  
 pp. 334-5.

Crayons.

1875.

(S. 246.) Size, 39 by 28 $\frac{1}{2}$ .

*Lent by W. A. Turner, Esq.*

## No. 69 VENUS VERTICORDIA.

Finished study for an oil picture.

$\frac{1}{2}$ -length nude female figure. Hair falling over l. breast. Background of trellis-work with roses intertwined. Bird poised before flight on a bar thereof.

The title inscribed on white label at base. On scroll in upper r.c. the following sonnet, which varies essentially from the published text:—

She hath it in her hand to give it thee,  
 And yet within her heart would hold it back ;  
 She muses with her eyes upon the track  
 Of some dazed moth or honey-seeking bee.  
 "Haply, he is as one of these," saith she ;  
 "Alas ! the apple for his lips,—the dart  
 That follows its brief sweetness to his heart,  
 The wandering of his feet perpetually ;  
 A little space her glance is still and coy ;  
 But if she give the fruit that works her spell,  
 Those eyes shall flame as for her Phrygian boy ;  
 Then shall her bird's strained throat the woe foretell,  
 And her far seas moan as a single shell,  
 And through her dark grove strike the light of Troy.

Crayons.

1863.

(S. 114.) Size, 30 $\frac{1}{2}$  by 23 $\frac{1}{2}$ .

*Lent by Wm. Graham, Esq.*

## No. 70 LA MANDOLINATA.

$\frac{3}{4}$  length. Lady in a brocaded dress. Head downward to r. Playing a mandolin. Scroll in upper r.c.; in centre thereof, monogram and date.

Crayons.

1869.

Size,  $35\frac{3}{8}$  by  $27\frac{1}{2}$ .*Lent by J. Dearman Birchall, Esq.*

## No. 71 A FEMALE HEAD.

Study for the head of Astarte in "Astarte Syriaca." Monogram in lower l.c., and date in lower r.c.

Crayons.

1875.

(S. 254.) Size,  $21\frac{1}{2}$  by  $17\frac{3}{4}$ .*Lent by Clarence E. Fry, Esq.*

## No. 72 THE BLESSED DAMOZEL.

Has no background groups as in Mr. Graham's picture, and otherwise varies. The Blessed Damozel (head and shoulders only) in white veil and green drapery, leaning on the bar of heaven, looking downward. Below her are two Angels (busts), and above to the r. three red-winged Cherubs. In the predella is represented a twilight landscape, with the lover looking upward, with hands clasped behind his head.

The blessed damozel leaned out  
From the gold bar of Heaven;  
Her eyes were deeper than the depth  
Of waters stilled at even;  
She had three lilies in her hand,  
And the stars in her hair were seven.  
\* \* \* \* \* \* \*  
It was the rampart of God's house  
That she was standing on;  
By God built over the sheer depth,  
The which is space begun.  
\* \* \* \* \* \* \*  
And still she bowed herself and stooped  
Out of the circling charm,  
Until her bosom must have made  
The bar she leaned on warm,  
And the lilies lay as if asleep,  
Along her bended arm.  
\* \* \* \* \* \* \*

"I wish that he were come to me,  
For he will come," she said.  
"Have I not prayed in Heaven? on earth  
Lord, Lord, has he not prayed?  
Are not two prayers a perfect strength?  
And shall I feel afraid?"

Oil.

1879.

(S. 301.) Size, 43 by 32. Predella, 14 by 32.

*Lent by Frederick R. Leyland, Esq.*

## No. 73 VENUS VERTICORDIA.

A later and varied study of same subject as No. 69.

Trellis work in background as in No. 69, but no bird. On white scroll in upper r.c., no sonnet but simply "Venus Verticordia."

On narrow white label at base, "D. G. R. A.D., 1867." Eyes looking to left. Face different from that of No. .

Crayons.

1867.

(S. 159.) Size, 30 $\frac{1}{4}$  by 23 $\frac{1}{4}$ .*Lent by F. R. Leyland, Esq.*

## No. 74 LIGEIA SIREN.

Female figure ( $\frac{3}{4}$  length). Head nearly profile to right. Playing a musical instrument. Drapery round head, and flowing round l. arm and in front of body. Sea beyond, with vessel midway.

Crayons.

1873.

(S. 222.) Size, 31 $\frac{1}{2}$  by 18 $\frac{1}{2}$ .*Lent by Constantine A. Ionides, Esq.*

## No. 75 PORTRAIT OF MISS CHRISTINA ROSSETTI.

 $\frac{1}{2}$  length. Seated before a reading table. Hands clasped under chin. Inscribed in upper r.c., "Christina Rossetti. D. G. R. (in monogram) del. September, 1866."

Crayons (blue ground).

1866.

(S. 150.) Size, 32 by 26.

*Lent by Miss Christina G. Rossetti.*

## No. 76 THE DAY DREAM.

Head and hands in red and black chalk, accessories in black. Seated amidst the branches of a tree, right hand holding one branch, left hand leaning on a book on lap. The following sonnet was written for the subject and will be found in the "Ballads and Sonnets," p. 330:—

## THE DAY DREAM.

The thonged boughs of the shadowy sycamore  
 Still bear young leaflets half the summer through;  
 From when the robin 'gainst the unhidden blue  
 Perched dark, till now, deep in the leafy core;  
 The embowered throstle's urgent wood-notes soar  
 Through summer silence. Still the leaves come new,  
 Yet never rosy-sheathed as those which drew  
 Their spiral tongues from spring-buds heretofore.  
  
 Within the branching shade of Reverie  
 Dreams even may spring till autumn; yet none be  
 Like woman's budding day dream, spirit fann'd.  
 Lo ! tow'rd deep skies, not deeper than her look,  
 She dreams ; till now on her forgotten book  
 Drops the forgotten blossom from her hand.

Crayons.

1878.

(S. 289.) Size, 41 $\frac{3}{8}$  by 30.*Lent by Mrs. William Morris.*

## No. 77 BEATA BEATRIX.

A replica of the original oil of 1863.

Inscribed in upper l.c. "Beata Beatrix," and in upper r.c. "Quomodo sedet sola civitas plena populo." Monogram and date in lower r.c. See No. 83.

Crayons.

1869.

(S. 67.) Size, 33 by 25 $\frac{1}{2}$ .*Lent by Wm. Graham, Esq.*

## No. 78 PANDORA.

This design has been several times replicated or drawn; but No. 78 is the original.

Monogram and date in lower r.c.

The following Sonnet was written for it, and will be found amongst Rossetti's *Poems* :—

PANDORA.

What of the end, Pandora? Was it thine,  
The deed that set these fiery pinions free?  
Ah! wherefore did the Olympian consistory  
In its own likeness make thee half divine?  
Was it that Juno's brow might stand a sign  
For ever? And the mien of Pallas be  
A deadly thing? And that all men might see  
In Venus' eyes the gaze of Proserpine?  
What of the end? These beat their wings at will,  
The ill-born things, the good things turned to ill,  
Powers of the impassioned hours prohibited.  
Aye, clench the casket now! Whither they go  
Thou mayest not dare to think, nor canst thou know  
If Hope still pent there be alive or dead.

Crayons.

1869.

(S. 191.) Size  $39\frac{5}{8}$  by  $28\frac{5}{8}$ .

*Lent by T. Eustace Smith, Esq., M.P.*

No. 79 FLEURS DE MARIE.

Sometimes called "The Gardener's Daughter."

Girl placing a blue vase filled with marsh marigolds on a mantelshelf.  $\frac{3}{4}$ -length; black hood on head; face,  $\frac{3}{4}$  profile to r. Black kitten playing with a ball of worsted on chair before fireplace.

Oil.

1874.

(S. 231.) Size,  $44\frac{1}{4}$  by 28.

*Lent by Wm. Graham, Esq.*

No. 80 LADY WITH A FAN.

$\frac{3}{4}$  life-size figure.  $\frac{3}{4}$  face to r. In white dress, and holding a feather fan in left hand. White scroll in upper l.c., amidst trailing convolvuli. Inscribed on scroll, "D.G.R. (in monogram) 1870."

Crayons.

1870.

(S. 211.) Size,  $37\frac{5}{8}$  by  $28\frac{5}{8}$ .

*Lent by Constantine A. Ionides, Esq.*

## No. 81 PROSERPINA.

This subject was repeated several times by the artist in crayon, water-colour, and oil. No. 81 is the original drawing. This was followed by a picture on a larger scale, and in oil (now at the Royal Academy) and the latter, with material variations, by No. 86; by a water-colour (smaller) in 1880; and by No. 92, to which the finishing touches were applied at Birchington-on-Sea, not many weeks before the artist's death.

"Proserpina" in upper l.c. Monogram and date in upper r.c.

Crayons.

(S. 291.) Size, 39 $\frac{1}{2}$  by 19 $\frac{1}{2}$ .

1871.

*Lent by Mrs. Wm. Morris.*

## No. 82 SIBYLLA PALMIFERA.

The finished study for the oil picture.

Monogram in lower l.c.

The following Sonnet was written on the subject and will be found amongst the printed *Poems*, p. 270:—

## SIBYLLA PALMIFERA.

Under the arch of Life, where love and death,  
 Terror and mystery, guard her shrine, I saw  
 Beauty enthroned; and though her gaze struck awe,  
 I drew it in as simply as my breath.  
 Hers are the eyes which, over and beneath,  
 The sky and sea bend on thee,—which can draw,  
 By sea or sky or woman, to one law,  
 The altotted bondman of her palm and wreath.

This is that Lady Beauty, in whose praise  
 Thy voice and hand shake still,—long known to thee  
 By flying hair, and fluttering hem,—The beat  
 Following her daily of thy heart and feet,  
 How passionately and irretrievably,  
 In what fond flight, how many ways and days.

Crayons.

(S. 132.) Size, 35 by 28.

1864.

*Lent by Mrs. R. Valpy*

## No. 83 BEATA BEATRIX.

A replica (with predella added) of the original picture belonging to Lord Mount Temple. Both are occasionally spoken of as "The Dying Beatrice," but the title is not that chosen by the Artist. The following extract from a letter by the latter himself forms the best explanation (*vide* S., p. 183):—

"The picture illustrates the *Vita Nuova*, embodying symbolically the Death of Beatrice as treated in that work. The picture is not intended at all to represent Death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven.

"You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street, and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the *Vita Nuova*. 'Quella beata Beatrice che gloriosamente mira nella fascia die calui *qui est per omnia sæcula benedictus*.'

The subject of the predella is that of the meeting of Dante and Beatrice in Paradise. Besides these two, are damsels playing lutes and citherns, and behind Dante eight white doves hovering in circular flight.

Monogram and date in lower r.c. of main picture. Inscribed above on frame, "Jun. Die. 9, anno 1290. Quomodo sedet sola civitas"; on the bar dividing picture and predella, "Beata Beatrix"; and on the base of the frame, "Mart. Die 31. Anno 1300. Veni, Sponsa, De Libano."

Oil.

1872.

(S. 217.) Size, picture  $33\frac{3}{4}$  by 26. Predella  $9\frac{5}{8}$  by 26.

Lent by Wm. Graham, Esq.

## No. 84 A STUDY FOR THE BLESSED DAMOZEL.

Head and neck in red chalk. Accessories unfinished. Face  $\frac{3}{4}$  profile to r. Palm-branch in l. hand.

Crayons.

1875.

(S. 248.) Size,  $33$  by  $28$ .

Lent by Wm. Graham, Esq.

## No. 85 DANTE'S DREAM.

Version of the design painted in water colour (No. 32) in 1855, and again, on a large scale, in oil, in 1870. To this picture is added a double predella, which neither of the former have. Subject (l. compartment)—Dante on his couch, dreaming his vision of Beatrice dead ; and (r. compartment) ladies coming hurriedly into the room, startled by his sudden cry of anguish.

The rest of the picture is practically a replica of that painted in 1870, now in the Royal Academy. See introduction, pages 8 and 9.

Inscribed "Dante's Dream on the day of the death of Beatrice" (followed by the verse quoted on p. 9 with variations as printed in "Dante and his Circle.") Under the l. predella are the words, "Dante being sick, and crying out in a dream of his lady's death, is mourned over by his near kinswoman, whom other ladies lead thence by reason of her grief, and awaken him." Under the r. predella—"Dante, recalling the incidents of his sorrowful dream, recounts them to the ladies who have awakened him ; whereto his grieving kinswoman also hearkens apart."

Oil.

1878.

(S. 287.) Size, 76½ by 53. Predellas, each, 32½ by 14.

*Lent by Wm. Graham, Esq.*

## No. 86 PROSERPINA.

See No. 81. On narrow scroll below lamp in lower l.c. "Dante Gabriele Rossetti Ritrassè nel capodanno del, 1877."

On scroll in upper r.c. the following sonnet in Italian is inscribed, and on the base of the frame, below title, the English version :—

PROSERPINA.

Lungi è la luce che in sù questo muro  
 Rifrange appena, un breve istante scorta  
 Del río palazzo alla soprana porta.  
 Lungi quei fiori d' Enna, o lido oscuro  
 Dal frutto tuo fatal che omai m'è duro  
 Lungi quel cielo dal tartareo manto  
 Che qui mi cuopre : e lungi ahi lungi ahi quanto  
 Le notti che saràn dai dì che furo.  
 Lungi da me mi sento ; e ognor sognando  
 Cerco e ricerco, e resto ascoltatrice ;  
 E qualche cuore a qualche anima dice,  
 (Di cui mi giunge il suon da quando in quando,  
 Continuamente insieme sospirando,)—  
 "Oimè per te, Proserpina infelice !"

## PROSERPINA.

Afar away the light that brings cold cheer  
 Unto this wall,—one instant and no more  
 Admitted at my distant palace door.  
 Afar the flowers of Enna from this drear  
 Dire fruit, which, tasted once, must thrall me here.  
 Afar those skies from this Tartarean grey  
 That chills me : and afar, how far away,  
 The nights that shall be from the days that were.  
 Afar from mine own self I seem, and wing  
 Strange ways in thought, and listen for a sign :  
 And still some heart unto some soul doth pine,  
 (Whose sounds mine inner sense is fain to bring,  
 Continually together murmuring,)—  
 “Woe’s me for thee, unhappy Prosperine.”

Oil.

1877.

(S. 276.) Size, 46½ by 22.

*Lent by W. A. Turner, Esq.*

## No. 87 THE BLESSED DAMOZEL.

Head, bust, and r. hand. Inclined to r. Held in the hand, a three-stemmed lily branch. Robe and background golden. Monogram and date in upper r.c.

Oil.

1874.

(S. 249.) Size, 19 by 18.

*Lent by Lord Mount-Temple.*

## No. 88 LA DONNA DELLA FIAMMA.

¾ length. Seated in a balcony recess. Flame in right hand, with spirit therein. Inscribed in upper r.c. “La Donna della Fiamma.” “D.G.R. 1870,” in lower r.c.

Crayons.

1870.

(S. 204.) Size, 39½ by 29½.

*Lent by Clarence E. Fry, Esq.*

## No. 89 PENELOPE.

$\frac{1}{2}$  length. Seated in front of her loom, the shuttle in her left hand. Face leaning on right hand. "Penelope" inscribed in upper l.c. Monogram and date in lower r.c.

Crayons.

(S. 88.) Size, 35 $\frac{1}{2}$  by 31.

1869.

*Lent by Jas Leathart, Esq.*

## No. 90 THE SEA-SPELL.

$\frac{3}{4}$  length. The Siren seated, playing on her lute "shadowed in the apple-tree," crowned with a rose-wreath. Glimpse of the sea beyond lute.

The following sonnet was written for the subject and is inscribed on base of the frame :—

## A SEA-SPELL.

Her lute hangs shadowed in the apple-tree,  
 While flashing fingers weave the sweet-strung spell  
 Between its chords ; and as the wild notes swell  
 The sea-bird for those branches leaves the sea.  
 But to what sound her listening ear stoops she ?  
 What nether-world gulf-whispers doth she hear,  
 In answering echoes from what planisphere,  
 Along the wind, along the estuary ?

She sinks into her spell ; and when full soon  
 Her lips move and she soars unto her song,  
 What creatures of the midmost main shall throng  
 In furrowed surf clouds to the summoning rune ;  
 Till he, the fated mariner, hears her cry,  
 And up her rock, bare-breasted, comes to die !

"D. G. Rossetti, 1877," in lower l.c.

Oil.

(S. 273.) Size, 42 $\frac{1}{2}$  by 35.

1877.

*Lent by Frederick R. Leyland, Esq.*

## No. 91 MARY MAGDALENE.

$\frac{1}{2}$  length,  $\frac{3}{4}$  face to r. A coronal of the black hellebore behind. In l. hand a globular golden vessel containing spikenhard. Part of a Latin inscription circling the latter—"hæc pedes meos."

Monogram and date in lower l.c.

Oil.

1877.

Size, 30 by 25 $\frac{1}{2}$ .

*Lent by Edward Lloyd, Esq.*

## No. 92 PROSERPINA.

Small  $\frac{3}{4}$ -length replica. The sonnet (English version) before quoted, inscribed on scroll in upper r.c.

Inscribed "Dante Gabriele Rossetti, 1882," on narrow scroll in lower l.c.

Oil.

1882.

(S. 315.) Size, 30 $\frac{1}{4}$  by 15.

*Lent by Leonard R. Valpy, Esq.*

## No. 92a THE RETURN OF TIBULLUS TO DELIA.

Delia seated on couch with distaff in hand to l., aged woman singing to her.

Tibullus enters at door to r. followed by slave girl holding his hand with her right hand, and raising curtain with the other; a black slave lies across the door.

Monogram and date in lower l.c.

Title inscribed on frame above; below—

At tu casta, precor, maneas; sanctique pudoris  
Adsideat custos sedula semper anus,  
Haec tibi fabellas referat, positâque lucernâ,  
Deducat plenâ stamina longa colo.  
Tunc veniam subitò, nequisquam nuntiet ante,  
Sed videar cælo missus adesse tibi,  
Tunc mihi qualis eris, longos turbata capillos,  
Obvia nudato, Delia, curre pede.

Live chaste, dear love; and while I'm far away,  
Be some old dame thy guardian night and day.  
She'll sing thee songs, and, when the lamp is lit,  
Ply the full rock and draw long threads from it.  
So, unannounced, shall I come suddenly,  
As 'twere a presence sent from heaven to thee.  
Then, as thou art, all long and loose thy hair,  
Run to me, Delia, run with thy feet bare!—*Tibul. Eleg. 11.*

Water Colour.

1867.

(S. 161.) Size, 18 $\frac{1}{2}$  by 22 $\frac{1}{2}$ .

*Lent by Frederick Craven, Esq.*

## No. 93 JOAN OF ARC.

Kissing the sword of deliverance.

Inscribed "Jehane la Pucelle" in upper l.c. Monogram and date in upper r.c.

Oil.

1882.

(S. 316.) Size, 20 $\frac{1}{2}$  by 18.*Lent by Leonard R. Valpy, Esq.*

## No. 94 BRUNA BRUNELLESCHI.

The Artist's last original Water Colour.

Female head turned to l. Warm brown hair, blue dress, and green background.

Title inscribed in upper l.c. Monogram and date in upper r.c.

Water Colour.

1878.

(S. 290.) Size, 13 $\frac{1}{2}$  by 12.*Lent by Chas. W. Mills, Esq.*

## No. 95 BLANZI FIORI.

Head turned to r. Snowdrops in r. hand. Primroses in hair.

Oil.

(Size, 15 $\frac{1}{2}$  by 12 $\frac{3}{4}$ .)*Lent by Mrs. Toynbee.*

## ON SCREENS.

## No. 96 "THE FIRST ANNIVERSARY OF THE DEATH OF BEATRICE."

Dante disturbed by visitors while painting the head of an angel. Inscribed above, in upper r.c., "Dante G. Rossetti to his P.-R. Brother, John E. Millais."

Immediately above design, "Florence, 9th June, 1291" (and title).

Signed in lower l.c. "Dante G. Rossetti, P.R.B., 1849."

Below the design the account from the *Vita Nuova*.

Pen and Ink.

1849.

Size, 15 $\frac{3}{8}$  by 12 $\frac{3}{8}$ .*Lent by J. Everett Millais, Esq., R.A.*

## No. 97 DANTE G. ROSSETTI SITTING FOR HIS PORTRAIT TO MISS SIDDALL.

Rough sketch. Partly caricature.

Inscribed "Sept. 1853. D.G.R." in lower r.c.

Pen and Ink wash.

1853.

(S. 22.) Size,  $4\frac{1}{8}$  by  $6\frac{7}{8}$ .*Lent by Wm. Bell Scott, Esq.*

## No. 98 THE ARTIST'S WIFE STANDING BEFORE A PICTURE ON AN EASEL

Blackfriars Bridge and Thames seen through the window. Inscribed "D.G.R. (in monogram) Blackfriars" in lower l.c.

Pencil.

Circa 1861.

(S. 386.) Size,  $12\frac{1}{2}$  by  $7\frac{1}{8}$ .*Lent by H. T. Wells, Esq., R.A.*

## No. 99 "GENEVIEVE."

Title inscribed in lower l.c. "G.C.D.R. (in monogram) August, 1848," in lower r.c.

She leaned against the armed man,  
 The statue of the armed knight,  
 She stood and listened to my lay  
 Amid the lingering light.

S. T. Coleridge.—"Love."

Pen and Ink.

1848.

Size,  $10\frac{3}{4}$  by  $5\frac{1}{2}$ .*Lent by Coventry Patmore, Esq.*

## No. 100 HEAD OF A LITTLE GIRL.

 $\frac{3}{4}$  face to l. Bonnet on head. A study.

Pencil.

Circa 1856.

(S. 359.) Size,  $7\frac{1}{2}$  by  $6\frac{5}{8}$ .*Lent by George P. Boyce, Esq.*

## No. 101 GRETCHEN IN THE CHAPEL.

Gretchen stoops over a bench, with Mephistopheles whispering at her r. side.

Other figures beyond and in front. A sword lying in foreground, flame proceeding from its point towards Gretchen; scroll round the sword with *dies irae* written thereon.

Inscribed in lower l.c. Gabriel Charles Dante Rossetti in monogram, and "July, 1848."

Pen and Ink.

1848.

Size,  $10\frac{3}{4}$  by  $8\frac{1}{8}$ .*Lent by J. A. R. Munro, Esq.*

## No. 102 TWO DESIGNS IN ONE FRAME.

The upper was to be called "Fra Angelico Painting."

The lower, "Giorgione painting from a model."

Pen and Ink.

(S. 27 and 32.) Sizes, respectively, 6 $\frac{1}{2}$  by 4 $\frac{3}{8}$ ; 4 $\frac{3}{8}$  by 6 $\frac{1}{2}$ .

*Circa 1853.*

*Lent by Ford Madox Brown, Esq.*

## No. 103 DEATH OF LADY MACBETH.

Photograph from the pencil drawing (1874). Title inscribed in lower l.c.

"It will be remembered that the actual death of the guilty Queen takes place during the fifth scene of the last act in Shakespeare's tragedy; but it is not this event that is represented by Rossetti, but her dying as say shadowed forth at the close of Scene II." (S., p. 212-3.)

Photograph.

*Drawn circa 1874.*

(S. 244.) Size, 8 $\frac{3}{8}$  by 11 $\frac{1}{8}$ .

*Lent by William Sharp, Esq.*

## No. 104 PORTRAITS OF MRS. ROSSETTI, SEN., and of DANTE GABRIEL, WILLIAM M. ROSSETTI, and CHRISTINA G. ROSSETTI.

In a group, taken in garden at back of the Artist's house in Cheyne Walk.

Photograph.

*Lent by H. Virtue Tebbs, Esq.*

## No. 105 SKETCH OF THE ARTIST'S MOTHER.

Head and shoulders,  $\frac{3}{4}$  face to l.

Inscribed "G. R." (in monogram) and "April 28/53."

Pen and Ink.

1853.

Size, 5 $\frac{3}{8}$  by 4 $\frac{3}{8}$ .

*Lent by Mrs. Rossetti, Sen.*

## No. 106 PORTRAIT OF THE ARTIST'S MOTHER.

Face nearly profile to l.

Inscribed "Feby/62" in lower l.c.

Black and Red Chalk.

1862.

Size, 13 by 9 $\frac{3}{4}$ .

*Lent by W. M. Rossetti, Esq.*

## No. 107 PORTRAIT STUDY OF THE ARTIST HIMSELF.

$\frac{3}{4}$  face to l.; long hair. Inscribed "March, 1847," in lower r.c.

Pencil and White Chalk.

1847.

(S. 3.) Size, 7 $\frac{5}{8}$  by 6 $\frac{7}{8}$ .

*Lent by Miss Polidori.*

## No. 108 STUDY.

Study for the "Delia" in the Water Colour drawing "Tibullus' Return to Delia," painted in 1866. See 92A.

Pencil.

*Circa* 1866.

(S. 361.) Size, 16 $\frac{1}{4}$  by 5 $\frac{3}{4}$  by 12 $\frac{3}{4}$ .

*Lent by George P. Boyce, Esq.*

## No. 109 A LITTLE GIRL DANCING.

A study.

Pencil and Black Chalk.

*Circa* 1851.

(S. 362.) Size, 21 $\frac{5}{8}$  by 12 $\frac{1}{4}$ .

*Lent by George P. Boyce, Esq.*

## No. 110 SIGNOR GABRIELE ROSSETTI.

Seated before a reading table. Inscribed "D.G.R., April 28/53" in lower l.h.

Pencil.

1853.

(S. 20.) Size, 10 $\frac{3}{4}$  by 8 $\frac{1}{2}$ .

*Lent by Mrs. Rossetti, Sen.*

## No. 111 MISS E. SIDDALL.

Seated on a chair at window. Inscribed on drawing in lower l.c., "Hastings June, 1854."

Pen and Ink and Pencil.

1854.

*Lent by F. S. Ellis, Esq.*

## No. 112 PORTRAIT OF WM. M. ROSSETTI.

Bust. Face profile to l. "G. R." in monogram.

Pencil.

1846.

Size, 10 $\frac{1}{2}$  by 8 $\frac{1}{4}$ .*Lent by Mrs. Rossetti, Sen.*

## No. 113 PORTRAIT OF FORD MADOX BROWN.

 $\frac{3}{4}$  face to l. Inscribed "D. G. R. (in monogram), Nov. '52."

Pencil.

1852.

(S. 19.) Size, 6 $\frac{5}{8}$  by 4 $\frac{3}{8}$ .*Lent by William M. Rossetti, Esq.*

## No. 114 PORTRAIT OF FORD MADOX BROWN.

 $\frac{3}{4}$  face to r.

Inscribed in monogram, "D. G. R. to E. I. C., Jan., 1867."

Pencil.

1867.

(S. 19.) Size, in circle, 10 $\frac{1}{2}$  diameter.*Lent by Wm. M. Rossetti, Esq.*

## No. 115 DESIGN FOR THE SONNET.

First Engraver's Proof. Frontispiece to Mr. Sharp's volume.

Pen and Ink (in original).

1880.

(S. 312.) Size, 3 $\frac{3}{4}$  by 6.*Lent by William Sharp, Esq.*

## No. 116 SHEET OF SIX STUDIES.

Studies for "You should have wept her yesterday." *Vide Prince's Progress*, by Christina Rossetti.

Pen and Ink.

1865-6.

(S. 149.) Size, 21 $\frac{1}{2}$  by 16.*Lent by J. Anderson Rose, Esq.*

## No. 117 ASTARTE SYRIACA.

Finished Study for the Picture.  $\frac{3}{4}$  figure. Full face. Monogram in lower l.c., and date in lower r.c.

Pen and Ink.

1875.

(S. 254.) Size, 12 by 6 $\frac{1}{2}$ .

*Lent by Clarence E. Fry, Esq.*

## No. 118 A LITTLE GIRL WHEELING BABY IN A TRUNDLE.

Signed "Coventry, July, /53." Sketch.

Pen and Ink.

1853.

(S. 380.) Size, 8 by 6 $\frac{1}{2}$ .

*Lent by George P. Boyce, Esq.*

## No. 119 PORTRAIT OF MISS E. SIDDALL.

Seated in a chair, reading.

Inscribed "Hastings, June 2—1854."

Pencil.

1854.

Size, 9 by 7 $\frac{1}{2}$ .

*Lent by F. S. Ellis, Esq.*

## No. 120 SKETCH OF ALFRED TENNYSON READING "MAUD."

This sketch was taken during the reading of the poem at the house of Mr. Robert Browning on the 27th September, 1855.

Inscribed "I hate the dreadful hollow behind the little wood."

Pen and Ink.

(27 Sept.) 1855.

(S. 39.) Size, 7 $\frac{1}{2}$  by 4 $\frac{1}{4}$ .

*Lent by Robert Browning, Esq.*

## No. 121 ANOTHER SKETCH OF THE SAME SUBJECT.

Probably made by the Artist on returning home.

Inscribed in lower r.c. "Maud, 1855."

Pen and Ink.

1855.

Size, 8 by 6.

*Lent by Cosmo Monkhouse, Esq.*No 122 DESIGN FOR THE TITLE-PAGE OF MISS CHRISTINA ROSSETTI'S  
"THE PRINCE'S PROGRESS; AND OTHER POEMS."In four phases. Two studies, Pen and Ink. A photograph from the drawing on  
the wood block; and a proof impression.

Pen and Ink.

1862.

(S. 148.) Size, various.

*Lent by J. Anderson Rose, Esq.*

## No. 122a ROSA TRIPLEX.

Photograph from the Crayon design, *circa* 1869, supposed to be lost.

Photograph.

*Circa* 1869.(S. 192.) Size,  $6\frac{3}{8}$  by  $8\frac{1}{8}$ .*Lent by Crawford J. Pocock, Esq.*

## No. 123 HEAD OF A GIRL ("ADA").

Face turned slightly to l. Hair falling upon the shoulders.

Pencil.

*Circa* 1865.(S. 365.) Size,  $14\frac{1}{2}$  by  $11\frac{1}{8}$ .*Lent by Geo. P. Boyce, Esq.*

## No. 124 STUDY OF TWO GIRLS DANCING.

Study for two figures introduced into a very early Oil Colour landscape painted  
from nature. Inscribed in lower l.h.c. "for G.P.B."Figures about  $14\frac{1}{2}$  inches high.

Crayons.

*Circa* 1848.(S. 377.) Size,  $19\frac{7}{8}$  by  $20\frac{7}{8}$ .*Lent by George P. Boyce, Esq.*

## No. 125 HEAD OF A FAIR-HAIRED GIRL.

Face, nearly profile, turned to l. Earring in r. ear. Hair falling on r. shoulder.

Pencil.

*Circa* 1865.

(S. 374.) Size, 14 $\frac{3}{8}$  by 11 $\frac{1}{2}$ .

*Lent by George P. Boyce, Esq.*

## No. 126 MEDALLION PORTRAIT OF ROSSETTI. ÆTAT 18.

Inscribed on l. circle "Dante Gabriel Charles Rossetti," and on lower r.c., "John Hancock, Sc., sketched Oct., 1846."

Plaster.

1846.

*Lent by Mrs. Rossetti, Sen.*

— — — — —

## IN THE WRITING ROOM.

## No. 127 HEAD OF A LITTLE MULATTO GIRL.

$\frac{3}{4}$  face upturned to l. Study for a figure in the picture of "The Beloved."

Pencil and Black Chalk.

1864.

(S. 373.) Size, 20 by 14.

*Lent by George P. Boyce, Esq.*

## No. 128 STUDY FOR "THE BLUE BOWER."

Musical Instrument. Head and hands. Face slightly to l.

Pencil and Black Chalk.

*Circa* 1863.

(S. 375.) Size, 22 $\frac{7}{8}$  by 18 $\frac{1}{4}$ .

*Lent by George P. Boyce, Esq.*

## No. 129 STUDY FOR THE BRIDE IN "THE BELOVED" PICTURE.

Head (full face) and hands in Red Chalk. Drapery in Black.

Crayons.

1864.

(S. 370.) Size, 20 by 14 $\frac{1}{2}$ .*Lent by George P. Boyce, Esq.*

## No. 130 STUDY OF A GIRL'S HEAD FOR "THE BLUE BOWER."

 $\frac{3}{4}$  face turned to l.

Black Chalk and Pencil.

Circa 1863.

(S. 376.) Size, 20 by 14.

*Lent by George P. Boyce, Esq.*

## No. 131 STUDY OF A NEGRO BOY FOR "THE BELOVED" PICTURE.

Bust. Head upturned to l. Holding a golden cup.

Black Chalk and Pencil.

1863.

(S. 372.) Size, 18 $\frac{1}{2}$  by 13 $\frac{1}{2}$ .*Lent by George P. Boyce, Esq.*

## No. 132 SIBYLLA PALMIFERA.

First finished study for the oil of 1865-6.

Crayons.

1864.

(S. 132.) Size, 24 $\frac{3}{4}$  by 19 $\frac{1}{2}$ .*Lent by A. S. Stevenson, Esq.*

## No. 133 PERLASCURA.

Face, in profile, to l. Monogram and date.

Crayons.

1871.

(S. 286.) Size, 22 $\frac{3}{8}$  by 17 $\frac{1}{8}$ .*Lent by Mrs. Wm. Morris.*

## No. 134 PORTRAIT OF JOHN RUSKIN.

Face, nearly full, to l. Monogram and date.

Red chalk.

1861.

(S. 351.) Size, 19 by 13 $\frac{1}{4}$ .*Lent by Crawford J. Pocock, Esq.*

## No. 135 PORTRAIT STUDY.

Face in profile to r. Monogram and date.

Black and Red Chalk.

1874.

(S. 236.) Size, 22 $\frac{1}{4}$  by 17 $\frac{1}{2}$ .*Lent by H. Virtue Tebbs, Esq.*

## No. 136 STUDY OF A HEAD.

 $\frac{3}{4}$  inclined downwards to r.

Red Chalk.

1868.

(S. 189.) Size, 20 by 16.

*Lent by Frederick R. Leyland, Esq.*

## No. 136a MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE.

For account of this picture see No. 33a, and Mr. Sharp's vol. pp. 163-7.

Oil.

(S. 66.) Size, 24 by 24.

*Lent by J. Keir, Esq.*

## No. 137 PORTRAIT OF MRS. FORD MADDOX BROWN.

Pencil.

1860.

Size, 11 $\frac{1}{2}$  by 10 $\frac{7}{8}$ .*Lent by Francis Hueffer, Esq.*

## No. 138 PORTRAIT OF MRS. LEATHART.

Study for the Oil Picture. (S. 108.)

Pencil.

Circa 1862.

Size, 12 $\frac{5}{8}$  by 10 $\frac{1}{2}$ .*Lent by Wm. Bell Scott, Esq.*

## No. 139 PORTRAIT OF THEODORE WATTS.

Crayons.

1874.

(S. 233.) Size, 20 by 15.

*Lent by W. Theodore Watts, Esq.*

## No. 140 PORTRAIT OF DR. GORDON HAKE.

Crayons.

1872.

(S. 223.) Size, 17½ by 11¾.

*Lent by Dr. Gordon Hake.*

## No. 141 HEAD OF A GIRL.

 $\frac{3}{4}$  face to l.

Pencil.

Circa 1870.

(S. 210) Size, 9½ by 8.

*Lent by Constantine A. Ionides, Esq.*

## No 142 LA GITANA.

Crayon

Size, 25 by 19¾.

*Lent by Henry Ellis, Esq.*

## No. 143 DANTE MEETING BEATRICE IN PARADISE.

See No. 20, 23.

Inscribed "Guardami ben ; ben son, ben son Beatrice," in lower l.c., and monogram and date in lower r.c.

Water Colour.

1864.

(S. 124.) Size, 11¾ by 9¾.

*Lent by Wm. Graham, Esq.*

## No. 144 "LA BIONDA DELL' BALCONE."

Replica (practically) of the "Bocca Baciata," in oil, of 1859 (S. 69).

Water Colour

1868.

(S. 330.) Size, 18 by 15.

*Lent by W. Bowman, Esq.*

## No. 145 GIRL BITING A ROSEBUD.

Study for the "Belcolore" Oil Picture, No. 45.

Red Chalk.

Circa 1863.

Size, 9¾ by 8¾.

*Lent by J. Anderson Rose, Esq.*

## No. 145a "KING RENE'S HONEYMOON."

Design for a stained glass window. Title inscribed in lower l.c. Monogram and date in lower r.c.

Indian Ink.

1862.

(S. 331.) Size, 17 by 13¾.

*Lent by A. S. Stevenson, Esq.*

## No. 146 STUDY FOR DANTE'S DREAM.

Study for the central portion of the picture.

Crayons.

*Circa* 1875.(S. 260.) Size, 22 $\frac{1}{8}$  by 18 $\frac{1}{8}$ .*Lent by Mrs. Toynbee.*

## No. 147 A CHRISTMAS CAROL.

Finished study for No. 52.

Crayons.

1867.

(S. 168.) Size, 17 $\frac{1}{2}$  by 14 $\frac{3}{4}$ .*Lent by Mrs. Aglaia Coronio.*

## No. 148 STUDY FOR LADY IN "DANTE'S DREAM."

Full length figure of lady holding veil. Face to l.

Crayons.

1874.

(S. 259.) Size, 32 $\frac{5}{8}$  by 16 $\frac{1}{2}$ .*Lent by Mrs. Toynbee.*

## No. 149 STUDY FOR LADY IN "DANTE'S DREAM."

As above. Face to r.

Crayons.

1873.

(S. 227.) Size, 36 by 17 $\frac{1}{8}$ .*Lent by Leonard R. Valpy, Esq.*

## No. 150 BEATA BEATRIX.

A replica of the original oil of 1863.

Compare Nos. 77 and 83.

Water Colour.

1871.

(S. 216.) Size, 28 $\frac{1}{2}$  by 21 $\frac{1}{2}$ .*Lent by Frederick Craven, Esq.*

*ON STAIR OUTSIDE GALLERY.*

## No. 151 PORTRAIT OF MRS. WM. MORRIS.

 $\frac{3}{4}$  length seated figure.

Inscribed on scroll in upper l.c., "J.M. 1868, D.G.R. del." Finished study for No. 53.

Crayons.

1868.

(S. 184.) Size, 31 by 23.

*Lent by Constantine A. Ionides, Esq.*

## No. 152 ROSSETTI'S STUDIO.

(By H. H. GILCHRIST).

*Lent by H. H. Gilchrist, Esq.*

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*IN THE SMOKING ROOM.*

## No. 153 PANDORA.

Monogram and date in lower l.c. Different in treatment from No. 78. Has the sonnet inscribed on frame.

Crayons.

1879.

(S. 276.) Size, 38 by 24 $\frac{1}{2}$ .*Lent by W. Theodore Watts, Esq.*



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